

LOST: THE OFFICIAL MAGAZINE PRESENTS

SEASON 4 DVD SECRETS!

HAWAII'S LOST LOCATIONS!

WRITERS' FAVORITES

THEIR BELOVED SCENES REVEALED

LOST™

AL MAGAZINE

WILL THE OCEANIC 6 EVER BE FREE?

ESCAPING THE ISLAND

JORGE GARCIA & EVANGELINE LILLY
TALK FLASH-FORWARDS & SEASON 5

DHARMA DRAMA

LOST'S PRODUCTION TRICKS UNEARTHED

FRIENDLY RESURRECTION

OTHER TOM'S GREATEST MOMENTS

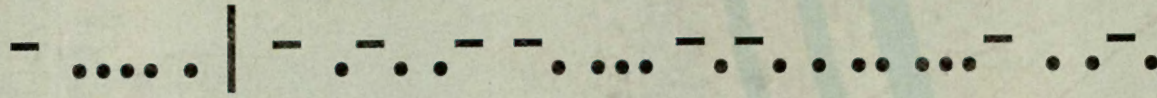
ISSUE #20

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JAN/FEB '09



THE TRANSCIVER



< MESSAGE START >

Howdee, islanders! Hope that you're very well and any Halloween parties you had were frighteningly fangtastic. Anyone do any *Lost*-themed ones? Did anyone attempt to dress up as the smoke monster? Surely a few cubic meters of cotton wool dyed black would've made that pretty easy? Email and let us know. My vampire get-up went down well, by the way... a little too well... let's just say I feel guilty for scaring grandma...

Well, amazingly, it's that time of the year again – the Holiday Season – where everyone is excited about spending quality time with their friends and family. Here at *Lost Magazine*, we're in the same kind of mood – so we've decided to spread the *Lost* love and give you as many exclusive "printed presents" as our 68 pages will allow.

Thanks to the endless support and input from Team *Lost*, there are some excellent exclusive anecdotes in this issue from – among others – *Lost*'s Co-Creator/Executive Producer Damon Lindelof, Executive Producer Carlton Cuse, and Executive Story Editor Brian K. Vaughan, who all reveal their ultimate favorite script moments from season four.

Staying with the production side, Co-Executive Producer Jean Higgins relaxes on the shores of Oahu and reveals just how she and the show create *Lost*'s globe-trotting magic. Plus, Locations Manager Jim Triplett and his team take us on a tour of the island, exposing the all-important places they've filmed in.

Cast-wise, the ever-awesome Evangeline Lilly talks in-depth about where she feels Kate is heading in season five, and the hilarious Jorge Garcia talks cabins and Sawyer – and we even go behind the scenes of that classic game of *Risk* from season four.

On behalf of Team *Lost Magazine*, I wish you a very Happy Holidays!

Paul Terry
Editor

< MESSAGE END >





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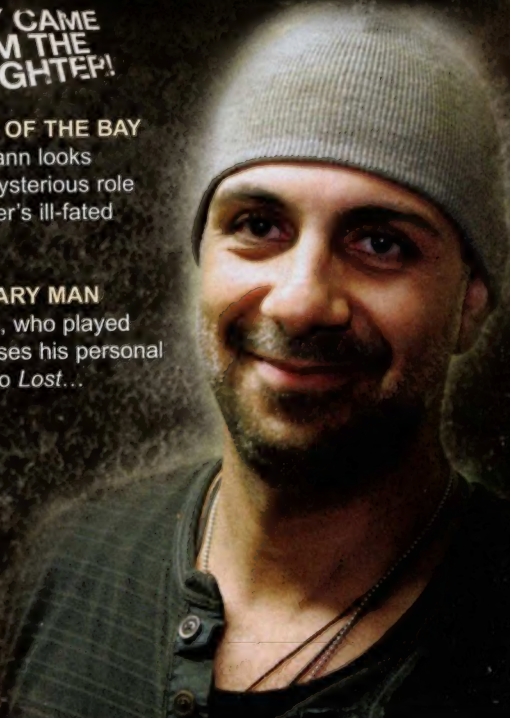
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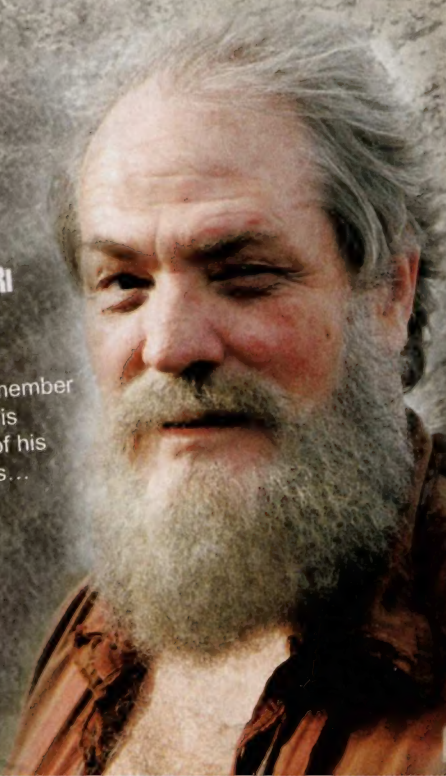


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"I know about Eloise..."

New Transmissions

News from the *Lost* world and beyond...



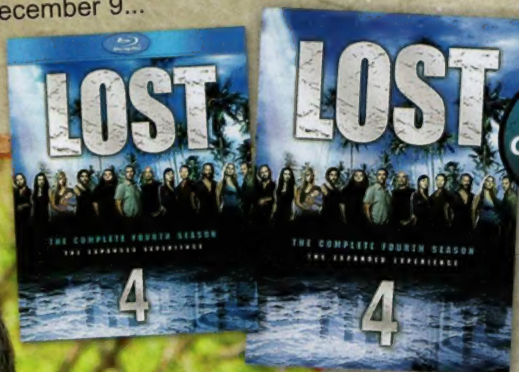
**LOST:
THE COMPLETE
FOURTH SEASON**
Available on DVD and
Blu-ray Hi-Def and
on Dec 9

UNEARTHED TREASURES



With season five looming just around the corner, it's the perfect time to brush up on what happened in season four. *Lost* DVD Senior Producer **JOHN BERNSTEIN** has worked on every single *Lost* box set to date (including its debut last year on Blu-ray), and here he takes time out from his hectic schedule to exclusively reveal the making of **LOST: THE COMPLETE FOURTH SEASON** DVD and Blu-ray box sets, both available to buy on December 9...

Words: Paul Terry



...With
two FULL discs
of bonuses and even
more on Blu-ray!



What did you think of season four? Do you have a favorite episode or moment?

That is always a tough question, as I hate to single out any one episode or any one moment. I honestly feel like each episode plays such an important part of the big picture, that I am just happy to go along for the ride with all the other *Lost* devotees. I am frequently accused of being a sucker for... well, all of it! Yeah, okay... I'm guilty as charged. Having said that, I can't deny being especially fond of *The Constant*, *Ji Yeon*, and, of course, *There's No Place Like Home*. It was really an amazing season. I am continually proud to play a small part in a series that will most likely be remembered, historically, as one of television's finest.

With four *Lost* DVD box sets under your belt now, has your approach to doing these changed or evolved over the years?

Well, yes and no. We always set out by asking a series of questions: what have we done before and what stories have we already told? We don't really want to cover familiar territory again.

Also, what do Damon, Carlton and their team have planned for the season? They always share enough of their specific plans for the upcoming season that it always inspires some fairly compelling ideas. And, of course, what would we wanna see? What would we think is cool? Since all of us on

COMMENTARY TRACKS

The season four DVD and Blu-ray sets include all of the season's episodes, plus insightful commentaries by the cast and crew...

the DVD team are very big fans of the show, answering those questions usually leads to some fun brainstorm sessions, and ultimately yields a wealth of unique ideas for features that we will produce throughout the season.

But, while we approach each new season with that same mentality, yes, the process has evolved a bit, mostly, thanks to the fact we now know the end date of the series. Just as that knowledge helps the writers plot out each remaining episode, knowing specifics about the future and how many seasons remain also helps us solidify plans for some cool stuff we hope to create and include in upcoming *Lost* releases.



- *The Beginning of the End* – with commentary by Evangeline Lilly (Kate) and Jorge Garcia (Hurley)
- *Confirmed Dead*
- *The Economist*
- *Eggtown*
- *The Constant* – with commentary by Editor Mark Goldman, Co-Creator/Executive Producer Damon Lindelof and Executive Producer Carlton Cuse
- *The Other Woman*
- *Ji Yeon* – with commentary by Director Stephen Semel, Daniel Dae Kim (Jin) and Yunjin Kim (Sun)
- *Meet Kevin Johnson*
- *The Shape Of Things To Come*
- *Something Nice Back Home*
- *Cabin Fever*
- *There's No Place Like Home (Part 1)*
- *There's No Place Like Home (Part 2)* – with commentary by Co-Creator/Executive Producer Damon Lindelof and Executive Producer Carlton Cuse



we hope will extend the *Lost* experience, I am actually most excited to own all the episodes in high definition on Blu-ray. They look pristine and the sound is amazing. However, I do have many favorites pieces that are a part of the release. As I just mentioned, I love that we focused on that amazing night and the work of Michael Giacchino in *Soundtrack Of Survival: Composing For Character, Conflict & The Crash*.

I think fans will really like what we did with the flash-forwards. We created an experience called, *Course Of The Future: The Definitive Flash-Forwards*. The Blu-ray version obviously gave us the chance to add more interactivity, and more surprises... including Damon and Carlton as you have never seen them before (unless you were lucky enough to see the short sneak preview at Comic-Con). It begins by challenging your knowledge of the true progression of events seen in season four... but that is just the beginning of all you will uncover as you explore the true sequence of events.

Finally, even though I know very little about the origins of it (or the documentarian responsible for making it), I am certainly intrigued by *The Oceanic Six: A Conspiracy Of Lies*. That's all I can say about that piece...

What was the most memorable day of shooting the additional material?

As cool as it was to see trucks dumping ice and snow on the streets of downtown Honolulu for the Berlin sequence, there is no question what day was *most* memorable. Okay, it wasn't actually a day. It was the *night* the Honolulu Symphony paid tribute to Michael Giacchino and the music of *Lost*. It was incredible. The weather was beautiful... a light breeze was blowing from the beach to the Waikiki Shell, and it seemed as if there were about a billion stars in the sky. Terry O'Quinn was as compelling as usual as he read letters from survivors (penned especially for the event by Damon and

Carlton). The multi-media show was very cool, and, most importantly, hearing the orchestra play those arrangements was quite moving. The whole team for the event created a truly memorable and magical night of entertainment. I am happy to say we were able to capture a little of that magic and share it with fans as a part of the season four DVD, and there is even more of it available on the Blu-ray release. It's definitely worth experiencing in high definition!

What's your personal favorite of the bonus features?

Well, as hard as we work all season on creating compelling bonus features that



DVD BONUS TREASURES

Here's the full run-down of what you'll find on the two discs crammed with *Lost* bonus material...

- **Lost in 8:15** – Recap of *Lost* seasons one to three in 8 minutes and 15 seconds.
- **Lost On Location** – Go behind the scenes with cast and crew on the following episodes: *The Beginning of the End*, *Confirmed Dead*, *The Constant*, *The Other Woman*, *Meet Kevin Johnson*, *The Shape of Things to Come*, *Cabin Fever*, *There's No Place Like Home (Part 2)*.
- **The Island Backlot: Lost In Hawaii** – Discover how Hawaii is transformed into the world of *Lost*.
- **The Right To Bear Arms** – Check out the guns of *Lost*, and find out what it's like working with so much firepower.
- **Soundtrack Of Survival: Composing For Character, Conflict & The Crash** – Experience the first-ever live performance of the score by the Honolulu Symphony.
- **Lost Bloopers**
- **Deleted Scenes** – *Thinking Ahead*, *Lucky Guess*, *"I Know Chicken,"* *Unpopular Decision*, *Desert Stash*, *Claire's Vision*, *Trust*, *Church Arrival*, *Lost Journal*.
- **The Oceanic Six: A Conspiracy Of Lies** – Controversial underground documentary questioning the survivors of Oceanic 815.
- **The Freighter Folk** – A look at the new faces of the freighter.
- **Offshore Shoot** – building and shooting on the freighter set.
- **Lost: Missing Pieces (all 13 mobisodes)** – *King Of The Castle*; *Jack, Meet Ethan, Ethan?* *Jack*; *The Adventures Of Hurley And Frogurt*; *Room 23*; *Buried Secrets*; *Operation Sleeper*; *The Watch*; *Jin Has A Temper-Tantrum On The Golf Course*; *The Envelope*; *The Deal*; *Tropical Depression*; *Arzt & Crafts*; *So It Begins*.



What else did you include on this season's release?

There is too much to list in detail here (yeah, we went a little overboard, as usual), but we got up close and personal with *The Freighter Folk*, we created a piece on how that set was built and on the challenges of shooting on the water (*Offshore Shoot*), and we take a funny look at how the cast and crew keep track of the guns seen on the show in *The Right To Bear Arms*. We also included the highly entertaining recap, *Lost in 8:15*, all of the mobisodes (*Missing Pieces*), and our regular fan favorites, *Lost On Location*, bloopers, deleted scenes, and (perhaps) more hidden Easter eggs than ever before. Happy hunting!

On the globe-trotting side of the show, which (faked) location/country do you think worked really well?

Oh yeah, it's funny you mention that, because it reminds me of another one of my favorite features we did for season four. We've always been fascinated on how the *Lost* team can make Oahu look like anywhere in the world... especially considering how unique and specific Hawaii seems to look. With that in mind, we decided we wanted to investigate that process over the course of season four. As we were fleshing out our story, we realized we hadn't really showcased Hawaii that much on past *Lost* DVDs (except a little on the season one set). We not only decided to focus on what Oahu has to offer in terms of settings, but also wanted to explore how the vibe of the island (call it that mahalo spirit) really influences the series as a whole. It's all a part of, *The Island Backlot: Lost In Hawaii*.

How did the commentary tracks go this year?

I think fans will definitely want to listen to the commentaries this year. We have a great line-up of cast and crew, and were able to include a few members of the team who had never participated in the past. The commentaries are revealing, frequently funny, and always interesting. Jorge and Evangeline talked about *The Beginning of the End*, Editor Mark Goldman joined Damon and Carlton in a commentary for *The Constant*, and Yunjin, Daniel, and Director Stephen Semel got together to discuss the making of *Ji Yeon*. Finally, even though the scheduling was a little bit of a logistical challenge, we were lucky enough to get Damon and Carlton to do a commentary for the season finale, *There's No Place Like Home (Part 2)*, which hints at territory we may see the show explore in season five...

As a fan of the show, what have you loved the most about how *Lost* has evolved?

Well, I was just watching the original pilot episodes again for the first time in years. Aside finding them as emotional, epic and entertaining as ever, a couple things struck me. There are so many reasons the series has been a creative success. Obviously, the acting, the directing, and the overall scope of production are all as good as it gets in





filmed entertainment. But, I am always amazed at how the writers have incorporated so many different ideas into the series since day one – seemingly effortlessly – which is one of the reasons it has been so easy for the public to embrace the show. It isn't *just* mythology. It isn't *just* about power struggles. It isn't *just* about love triangles and other emotional ties on the island. It isn't *just* about issues with our parents. It has been *all* of those things. Somehow, the show has always maintained an amazingly consistent balance. But as you say, *Lost* has evolved, smartly and strategically, while always being absolutely riveting. Flashbacks, flash-forwards, new characters and organizations with new agendas, increasingly complicated explorations of what is good and what is evil, and of course, moving through time.

Again, there is so much going on in each episode that it makes our jobs easy. We certainly have plenty to explore throughout the course of each season. It will be great to see how all these stories ultimately come together. Frankly, it has always seemed silly to me that anybody who consistently watches *Lost* ever questions whether the producers and writers know exactly where these stories are headed. And yet, they get asked that constantly [laughs]

We've got two seasons left – beyond the usual DVD box sets, can you tell us anything about whether a super-cool complete series box set is in the works (much like *Alias*' Rambaldi cube)? Hmm... should we hide all six seasons in a family bucket of Mr. Cluck's Chicken? How about inside a Virgin Mary statuette

BLU-RAY EXCLUSIVES

As well as all the special features listed in the DVD Bonus Treasures (left), the Blu-ray edition of season four also comes with **EVEN MORE** exclusives, unique to the high-definition format...

- **Course Of The Future: The Definitive, Interactive Flash-Forwards**

– Win this interactive challenge and acquire additional insider information, including a script page and an introduction by the show's producers.

- **Choose Your Path**

– Follow the chronological story of your favorite characters. Choose between: Jack, Kate, Aaron, Hurley, Sun, Sayid, and Ben. Includes extras from the cast and Damon and Carlton.

- **More From The Symphony**

- The Others' Theme
- Messages In A Bottle
- Giacchino In The Script

(sure, it would have to be a mammoth Virgin Mary to fit all the discs)? Or, how about a little plastic model of the mass grave where you could find all the discs by digging through little fake bones of those in the Dharma Initiative who died in the purge. Okay, to be honest with you, I can't really give away the secrets of our future plans yet... but I promise to share them with *Lost Magazine* readers first! Needless to say, we always try to one-up ourselves, so whatever we do, hopefully you'll think it's cool and makes a great addition to the world of *Lost*! ☺

GO BACK, GET JACK!



Make sure you get your local comic book store to order you this stunning Collector's Edition of this issue! Contents are the same, but this version has the rare Oceanic Six Jack variant cover!

LOST™

THE OFFICIAL MAGAZINE

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Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



With the show on hiatus it seems you've all taken the opportunity to theorize and speculate like crazy! Whether it's aliens, Atlantis or Horace Goodspeed, everyone thinks they know best...

Got something you want to say about *Lost*? Then we want to hear it.
Email: voices@titanemail.com
or transceiver@titanemail.com

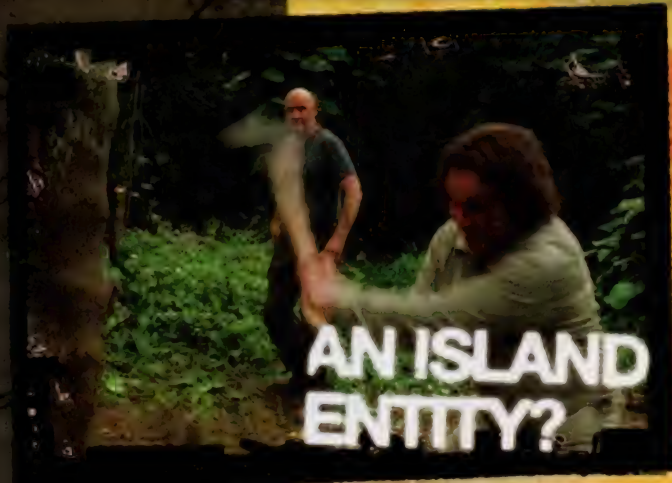
Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

THE LOST CONTINENT?

I'm a big fan of your magazine! I loved the finale of season four and I think they've finally given us all the clues we need to deduce the 'big secret' behind *Lost*. I think it's pretty clear at this point that the island is Atlantis (otherwise known as 'the lost continent').

Originally in the Mediterranean, I think a spaceship crash-landed on the island thousands of years ago, and the pilot – now known as Jacob – was perhaps the only survivor (maybe the four-toed giant statue was of him?) Richard and the 'natives' are thousands of years old, preserved by Jacob to be his assistants. The electromagnetism and time anomalies are caused by the damaged engine of the ship – which evidently still has enough juice to fold space, and Ben used that to move the island. My guess is that Jacob tolerated visitors to the island but the Dharma Initiative's experiments with the time-warping engine caused a horrible accident that created the smoke monster. I think that perhaps Jacob is dying and his last throes are causing bad things to begin to happen, such as pregnant women dying in childbirth and Jacob has asked Locke to help him. Any thoughts from other fans?

Dave, Baltimore, MD



I've been reading other people's theories for a while in the fantastic *Lost Magazine* and I finally made up my mind about a few things. Horace Goodspeed (who built the cabin in which Jacob resides) is able to commune with the island the same way that Locke can (and I think Walt could, too). That's why even after Horace is long dead he is somehow still part of the island, as

I suspect Locke will become after his death.

I think Horace built the cabin to provide a connection to visually and verbally interact with Jacob, who is a manifestation of the entity that is the island. We also know the island (as an entity) can manifest itself both on the island (Jack's dad and the horse that Kate saw) and also off the island (Charlie's visit to Hurley and the chess game with Mr. Eko – I also think Hurley's invisible friend, Dave, was one, too). The island, I think, enjoys the presence of inhabitants – as long as they're the right kind of people. It is able to draw people to it by manifesting in places off the island or by manipulating people who have certain abilities.

Martin, UK

Very smart idea – keep your ponderings coming guys, we love to read them!



JULIET RULES

I'm a huge *Lost* fan and have watched the show since it started in 2004. I just wanted to say how much I love Elizabeth Mitchell! In season three we were introduced to Juliet and I think she is one of the best things to come out of the season. Some of the most exciting episodes for me were *Not in Portland* and *Left Behind*, where we had the chance to see the two giants, Kate and Juliet, squaring up over their shared love interest, Jack. I just hope that in season five we may get the chance to learn more about the complex and emotional relationship, between Juliet and the Others' ex-leader, Benjamin Linus. The two coolest Others on *Lost*!

Sarah Holliday, UK

We can't wait to see Juliet back in action either, Sarah. She's become such a great member of the core cast, we can't imagine the show without her – and just like the whole cast and crew, Elizabeth has put a huge amount of time into all the interviews she has given this magazine since she joined the show – she rocks!

PRISONER BREAK

Thank you for publishing *Lost Magazine*. It's well written and researched. I feel that *Lost* has many similarities and is strongly influenced by another TV show – *The Prisoner*. It's a classic 1960s British TV series that ran for only 17 episodes and has a strong cult following. Both *Lost* and *The Prisoner* share many connections. Some that can be noted are Jacob/Number One, the island/the Village, the smoke monster/Rover the white balloon, Charles Widmore, Penny and Desmond/Sir Charles Portland, Janet and Number Six, government conspiracies and strange scientific experiments (many of which are psychological) and the Dharma logo/penny-farthing bicycle logo. To all *Lost* fans, I recommend it.

William Aversa, via email

The Prisoner is indeed a classic show, William (and *Lost Magazine's* Editor is a big fan, too). If anyone else can think of any other TV shows, films, or books that echo similar themes explored in *Lost*, email today. Also, don't forget to be a part of the *Lost* Book Club over at: <http://abc.go.com/primetime/lost> where you can appreciate the books featured on the show in even greater detail!



HAPPY ANNIVERSARY

First off, I wanted to wish *Lost* a Happy Four Year Anniversary! *Lost* has been the greatest show I have ever seen, and I think I'm the biggest fan in my town. I absolutely love *Lost Magazine*. It may be a lot of reading, but I love every part of it (especially looking at all the pictures). I also have a little thing to say about the 'Claire is dead' theory. I don't think that she's dead, and that's not just because she is my favorite character, but because it's *Lost*! You have to always expect the unexpected and some people are just assuming that she's dead. You've gotta love *Lost* – it's like a never-ending rollercoaster!

Julianna Young, via email

Quite right, Julianna – Happy Birthday *Lost*! And many happy returns to *Lost Magazine* which turns 20 issues young (clocking up nearly three-and-half years of *Lost* analysis)! We'll make sure we have an extra big cake to celebrate both...

BY THE FIRE

SECRETS & LIES

Kate Austen has been on many treacherous trips across the island's deadly landscape, but escaping from it has led to her greatest and most challenging personal journey: pretending she is the mother of Claire's son, Aaron. With season five just around the corner, **EVANGELINE LILLY** talks exclusively about *Lost*'s new characters, Kate's emotional ties with Jack and Sawyer, and most importantly, her character's evolution over the past four years...

Words: **Tara Bennett**





you think the truth about Aaron will affect Kate in season five?

I feel like there is a measure of what she is doing – and how she is behaving – that is a coping mechanism. She can't keep up this façade for much longer. I don't think that when Jack comes to her and says, "We have to go back," in season four's finale – and when Kate slams on the breaks, turns around and screams at him for all that she's been through – I feel like that might be a pivotal moment. It seems like

it's where the strings start to unravel in her sweater of maternal living, just when everyone else that has come from the island is desperately struggling to hold on to their sanity. I feel like Kate will eventually unravel. And although she is maternal, that maternal instinct can only run so deep when it's not her child.

Is Kate set for a big fall next year?

I didn't see it happening in season four, although I do anticipate something breaking her in season five. Now, I don't know if that will actually affect the other characters – like becoming a paid mass killer, ending up in an asylum or addicted to over-the-counter drugs. But I think there will be moments where Kate starts to disintegrate and she has to face where she comes from. I think that may end in her agreeing to go back to the island. I don't know if they will even be able to accomplish that, but I feel like that will be her breaking point. And it won't be so much destructive as *constructive*: she'll realize they have to do this, and that she's going through the

Last season, we spoke about the positives and the negatives of the ever-present triangle with Kate, Jack and Sawyer. Year three was about Sawyer and Kate; season four swung back to Jack and Kate.

Did you know that was coming?

Evangeline Lilly: I was given a heads-up, because when we were shooting the finale – the last scene of season three with Jack and Kate in the future – Matthew and I had a *lot* of questions. We needed to know where the characters were headed. I didn't know exactly *how*, but I did know to what degree. I think knowing that going into the fourth season obviously made it easier to play it, and to play it convincingly. There is this really unfortunate, fickle yo-yo that Kate does that I get really angry about. I am surprised that the audience sympathizes with her because she is so fickle, and that is an unattractive quality in a person. So I guess I was preparing for that, and trying to make sure that in all of the moments played last season with that triangle, that you really believed there was a difference between 'one versus the other' that what Kate is going through with Jack is significant. I tried to play that on the island so that it ended up being convincing on the flash-forwards, when you see the accumulation of that.

The journalists asked Kate some accusatory questions at the Oceanic Six press conference – how much do



"I CAN'T FATHOM A SEASON OF WARDROBE CHANGES, HAIR-DOS AND MAKEUP, BUT IT LOOKS LIKE THAT MIGHT BE WHAT I'M IN FOR NEXT SEASON!"



NEW WAVES

EVANGELINE LILLY explains why she loved season four's new cast members...

"Whenever they bring in new blood, it's always exciting. It brings out new things in your character, as well as there being new people to socialize with. Not only are all of the actors really talented, but they're really good people. They instantly fit in with the cast and felt like family. You always wonder how it will work out, and with these actors, it's really been fascinating and wonderful."



"I FEEL LIKE KATE WILL EVENTUALLY UNRAVEL. AND ALTHOUGH SHE IS MATERNAL, THAT MATERNAL INSTINCT CAN ONLY RUN SO DEEP WHEN IT'S NOT HER CHILD..."

same hell as everyone else. Kate's just in some serious, serious denial.

I also see her bond with Jack is actually stronger than the bond with Aaron, even though it doesn't appear to be that way right now. I feel like watching Jack deteriorate and reach his low – pushing her away and then her pushing him away – I feel like that is what will bring her to her knees. It will be her bond with Jack.

Did it give you pause to have Kate now firmly take a side and have it be with Jack?

No – I really feel like I took it down to the basics of what I feel often

happens in a situation where your heart is divided. Sawyer has always been unabashed in his affection for Kate. He never pretended like it's not there. He's always hit on her, always suggested he wanted to be with her, and he's always been vulnerable with her. There has never been any hiding. Meanwhile, she and Jack have had a very strained relationship. Every time she feels she is getting close to him, something will happen that will draw him away from her – whether she lies and pushes him away, or something more pressing on the island pulls him away and she then thinks she's

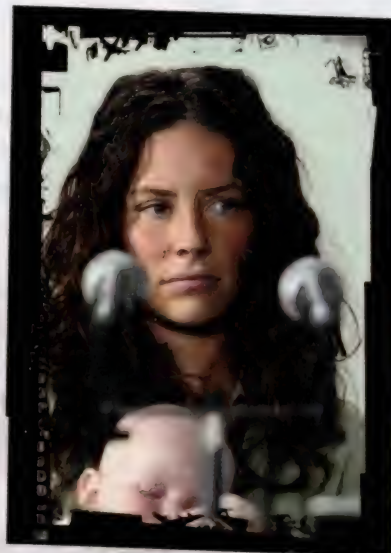
dreaming the affection. There is nothing overt about Jack's affection and love for Kate, and therefore there is nothing to base a reciprocal emotion on. I think what happened is that when you're torn between two lovers – you go to the lover who takes

you in their arms. Jack wasn't willing to do that.

So what do you think was the change – the ultimate catalyst?

I feel like, when she goes back to the beach camp and Jack gets sick and he says, "I want Kate in the room," Kate – as well as

Juliet and Jack – understand the magnitude of what that means. It means that if he is seen breathing his dying breath, the only person he wants to have at his side is Kate. He is making up excuses for her to be there because he doesn't know if he is going to make it through the surgery. I feel that, for Kate, it was affirmed that he loves her and that, well, he's just Jack. She makes so many deprecating jokes about him throughout that episode and the next one because she is so





HURLEY'S JOURNEY

Of the other members of the Oceanic Six, **EVANGELINE LILLY** explains which flash-forward tale she loved...

"I've really enjoyed watching Jorge's flash-forwards. I always find it intriguing to watch an actor on the show demonstrate their full spectrum of colors as a human being, and Jorge has really done that with this 'flash-forward' Hurley. His scene with Dominic Monaghan on the park bench, and his scene with Jack in the darkness of his room were so convincing and compelling."

frustrated; his nature makes him so hard to read and deal with? But the reality is that Jack loves Kate. And on the flip side, when you think you are going to lose someone, you actually face what they mean to you. In the cages in season three, she thought she was going to lose Sawyer – and that made her face what he meant to her. Similarly, on the beach, when she had to face potentially losing Jack forever, that made her realize exactly what she felt for him.

Do you think Kate feels she can only really redeem herself through her love of Jack?

I don't think it was as complicated as redemption, because I think Kate is on her own journey with that. I think it's the simplest terms of romance and I believe she is confused about the person that resonates as true.

You could attribute Sawyer evolving into the man that he is now becoming because he allowed himself to love Kate. Do you see it that way at all?

I still see all of that as very heartbreaking because it comes from a place of pain on Sawyer's end. Josh is really amazing at playing that pain and selling the heartbreak. I find that whole thing very heartbreaking and I don't think it stems from a positive

place. But I do think it is a positive thing though – what is happening with Sawyer is beautiful to watch. He's becoming much *much* more selfless. I think it began when they were in the cages. He said he loved her and that was a big deal.

Do you see Kate as more of a hero these days?

When I first started the show in the pilot episode, it seemed Kate was supposed to be the hero of the show and then Jack was supposed to die. I was really pleased and relieved when they kept his character on because I didn't want to play the hero on the show – I wanted someone else to. But I find it interesting that heroes come in all forms, shapes and sizes. Kate has managed to quietly walk around behind Jack and clean up his messes, support him, as well as mess things up for him and make things more difficult for him *[laughs]*. But I feel like she is his right-





"I ADORE BABIES AND CHILDREN AND HAD ALWAYS SAID THAT IF I COULD TRADE PLACES WITH ANYBODY ON THE SHOW THAT IT WOULD BE CLAIRE, SO THAT I COULD WEAR A PREGNANT SUIT AND PLAY A MOTHER..."

hand man in a beautiful way, because in a platonic way, she's his lieutenant. She serves him by being connected to the community and is a bridge to the people that don't understand him. She is almost like the consultant to the king. If someone really wants to get a message to Jack, they go to Kate.

In that role, I feel like when the camp splits, she serves as a mediator. For example, when Sun wanted to go from the beach camp to Locke's camp, Kate was the one drawing her the map and saying, "Good luck." She didn't have an allegiance to either side. The only real allegiance she had was to herself. That really showed when she wandered by herself in the jungle over and over again between camps.

One of Kate's most independent moments all season was when she headed out to Locke's camp to talk to Miles about what the outside world knows about her...

Yes, I loved the moment when Jack asks, "Why did you stay?" She just very honestly said, "I had to find something out." It was basically Kate saying, "Not everything is about you! Not everything is about my love life. Some things are just about me [laughs]"

What were your recent shining moments?

I think, generally, Kate acting as an independent agent in the jungle. Not even the obvious times, but just in the subtle moments when she is walking through the jungle with various people. There is no way you can get around the fact that Kate is doing exactly what Kate wants to do. When she is standing behind Miles to go back to New Otherton, she is going back to get the information; nobody knows that at that moment. It's her own agenda. I know that I am playing those things within me. I think one of my favorite moments to watch and play was when she is pulling the con in New Otherton and she runs into Hurley. She says, "Hey, are you taking that to Miles? Locke asked me to do that." Hurley is like, "You just Scooby Doo'd me, didn't you?" She gives him this look as if to say, "Man, I am so sorry." It was really human. In all of the hyper-high drama that we are so used to, we remembered in that moment that these are two people who survived a plane crash and created bonds and care about each other. I love those moments on the show – and always look for them – when things are normal for a minute.

Looking to the future, what did Damon and Carlton tell you about Aaron?

I really can't remember when I was first told about the Aaron twist, but all I can remember was being thrilled to learn that I was going to be playing a mother. I adore babies and children and had always said that if I could trade places with anybody on the show that it would be Claire, so that I could wear a pregnant suit and play a mother. Now all I have to do is arrange it so that Kate gets pregnant and I can have it all [laughs]!

Finally, season five feels like it's largely going to be about getting back to the island. Damon and Carlton have alluded to the fact that there is going to be a day soon where 'flashes' will not be a part of the storytelling anymore.

How do you feel about that?

I am always thrilled about any substantial shift in our plot and in our structure. Series television can often become monotonous, but not for us. *Lost* continues to change and keep us on our toes and, for that, I'm grateful. I can't fathom a season of wardrobe changes, hair-dos, and makeup, but it looks like that might be what I'm in for next season [laughs]! 🔥



Dr. Ray
THEY CAME FROM THE FREIGHTER!

The Doc Of The Bay



From being the on-board medical man who looked after the freighter's personnel, Dr. Ray eventually became a victim of the secretive goings-on among Charles Widmore's hired mercs. **MARC VANN** looks back over his time on *Lost*'s action-packed fourth season...

Words: Bryan Cairns

How familiar were you with *Lost* before coming onboard as Dr. Ray?

Marc Vann: I had seen the show maybe a dozen times and mostly from season one. I think I was the only person I knew who wasn't a *Lost* fanatic. Of course, I am now!

What kind of audition process did you go through for the role?

I got a call the day before, read the scene where the doctor is examining Desmond, and wore my lab coat and glasses. There were many guys who I had seen at tons of other auditions there, but I had a feeling I had a good crack at it because I do 'creepy' pretty well and I was certainly going to add that. I was told that it would probably be four episodes of work and I was ecstatic when I found out I was going to play Dr. Ray.

How was Ray and his job on the freighter described to you?

All I knew is what was in that first script. I was a doctor on a freight ship where

people were getting a strange sickness. The frustrating thing about working on *Lost* – at least as a recurring guest actor – is you don't know what is going on, who you are, or where it's going. You have to make up your own story but at the same time, make sure that your choices don't preclude you from some other direction it might go in. I tried to make Ray mysterious and ambiguous, and that way I could move in any direction required. I think the producers like to keep the actors in the dark because it often results in very unexpected choices and that makes things more surprising for the audience.

In the beginning, Ray came across as a bit shady. Did you get the sense he was aligned with Keamy and company?

In a general way, I did seem aligned with Keamy and Omar but when working on that first episode, I had no idea what they were ultimately up to. When story information is being protected like that, you just have to come up with something and hope they like it. Director Jack Bender seemed to be happy with what I was doing and gave me very few notes. I did have a feeling I was going to get killed at some point, but wasn't sure how. When I was hired, they

“Kevin Durand and I are good friends so I’m glad it was him doing the disposing. He added a, ‘Sorry, Doc’ as he cut my throat, which they kept in...”

DELTA 3200 PROFI



mentioned four episodes, so I assumed it was some simple arc and then death. In retrospect, had I known the specifics of the doc’s death, I would have played him a little more accessible and likeable so his death would have had more impact.

Ray tended to those mercenaries attacked by the smoke monster. What kind of preparation did you do for your doctor duties?

I worked at a hospital for a year before shooting just to get the feel of... I’m kidding *[laughs]*! Nothing against that kind of method acting, but on TV, there’s no time. I come from a family of doctors, so I probably have some genetic disposition towards all that stuff but, basically, I asked the prop guys what to do, how to do it to make it look realistic, like I’ve done it a million times before. Of course my brother, who is a surgeon, was the first to let me know I handled the syringe improperly *[laughs]*.

What was your reaction to that scene where Ray washes up dead on the shore while still being alive on the boat?

Well, I was immediately disappointed when I got the script because I was dead which meant no more work and no more free trips

to Hawaii where I got to hang out with cool people, surf, and work on one of the coolest shows in the world. Of course, I was constantly told that being dead on *Lost* is a good thing, since it means you’re more likely to come back. I found being dead on the beach while simultaneously still alive on the boat very disturbing. Imagine hearing that your body just washed up on the beach with your throat cut. I was uncertain how to play my reaction to that information but finally decided that even though I am shocked by such an idea, I think Omar is screwing with me and just being cruel.

Were you shocked that Ray became a casualty of this war and by the way he was disposed of?

Yes, I was a little shocked at being cut up and dumped off the side of the boat in a casual gesture – like a bag of rotten potatoes – by one of my co-workers. But I loved it and thought that particular scene was fantastic. Kevin Durand and I are good friends so I’m glad it was him doing the disposing. He added a, “Sorry, Doc” as he cut my throat, which they kept in, and made the whole experience of being brutally murdered much more palatable.

You have been a recurring character in another huge television series, *CSI*, so how was it working on *Lost* with this talented cast and crew?

I can’t say enough good things about them both. The interesting thing about the *Lost* crew is how many of them are incredible surfers. One guy won a longboarding contest during his lunch break! There’s a much different feel with the *Lost* crew than *CSI* since they are removed from the LA scene and live in Hawaii. It’s a much more laid-back vibe, but both are highly efficient and equally a joy to work around. *CSI* is a faster machine, longer set-ups, fewer takes, and *Lost* shoots more like a feature film.

Do you have any favorite Ray moments or behind-the-scenes anecdotes?

On my second episode, they gave Dr. Ray



Strange Condition

First George Minkowski went a little crazy, then Regina committed suicide, and then Desmond exhibited some of the same strange symptoms. MARC VANN reveals what he thought his character, Dr. Ray, made of things...

“Not knowing Ray’s backstory – and wanting to keep the mysterious thing going – I tried to play him more fascinated than worried. When I auditioned, there was some mention of him being a psychiatrist – which would certainly make sense given the freighter’s mission of dealing with survivors who had been stranded on an island. That lent credence to the possibility of there being more going on with the doc than on the surface. None of that ultimately materialized in the character arc, but it certainly made him more interesting to work on. I assumed he was primarily a psychiatrist who was also functioning as the ship’s doctor, taking care of scrapes, cuts, rope burns, insect bites, sea sickness, and basic EMT stuff. I don’t think he ever expected to be dealing with the kind of things that came his way – with the strange amnesia leading to suicide and death, not to mention horrifying, open-abdomen war injuries! I always felt that he was in over his head dealing with things way beyond his level of expertise or comfort zone.”



THEY CAME FROM THE FREIGHTER!

a scar that I think very few people noticed. It was on my left cheek and I was confused by it since I wasn't told how I got it. Since the captain had a scene beating people on the boat, I initially assumed it was inflicted by him. Then I found out it was self-inflicted which was much more interesting to me. I assumed the doc was starting to go through the same kind of stuff Regina and other people on the boat were experiencing. I thought, after cutting his own cheek in a moment of private



“Of course, my brother, who is a surgeon, was the first to let me know I handled the syringe improperly [laughs]!”

despair, and then stitching himself up. Dr. Ray would begin to self-medicate. That's the choice I went with. I tried to give him a bit of a numb quality in that episode. As it turns out, no one ever noticed the scar, nor was it explained. There was a line from Desmond in that episode where he asked how I got the scar and the doc said, “I slipped,” but the line was cut. To me, it was character gold. At one point, I predicted my arc to be one of progressive self-mutilation where, in subsequent episodes, there would be a matching scar on the other cheek and

then a finger missing. Then, maybe he cuts his own throat and washes up on the beach. That's what I originally thought his cause of death was going to be.

Hawaii is this gorgeous secluded paradise. Did you enjoy your time there?

What's not to like? I had a blast every time I went and usually stayed a few extra days on my own dime. First, I love to surf, even though I'm not great at it and usually ended up bruised afterwards. I spent a lot of my time in the water and hanging out on the beach. The best part, however,

were the new friends I made. Almost all the recurring characters on the freight ship would hang out every night after work or on days off. We like to think we tore up the town but actually we just had sushi together and then called it a night.

Lastly, you recently shot a pilot. Who do you play in it and what is the premise behind it?

It's called *Captain Cook's Extraordinary Atlas* and is about a 12-year-old girl, played by the amazing Jodelle Ferland, who becomes the navigator of this Atlas that guides her into different portals of the Underworld. The show has huge potential. It's described as a cross between *Pan's Labyrinth* and *Harry Potter*. I play her seventh-grade algebra teacher and that's all I'm going to tell you. I think the pilot is going to be fantastic. It was almost as much fun as working on *Lost*. 🛫

First Day As The Doc

MARC VANN recalls his first day on set, working with Fisher Stevens, Henry Ian Cusick and Naveen Andrews...

“I knew Fisher from working on *Early Edition* during its first season in the 1990s. We always got along very well and I was a big fan. It was great to see him, be his doctor, and hang out in Honolulu together. I was not familiar with Ian since I hadn't seen much of *Lost*. He is a terrific, very warm guy. He's an amazing actor, and put me at ease right away, which I always appreciate when I'm new on a set. His energy in our first scene was extremely intense, as Desmond is panicking about what he's going through and that only encouraged me to bring even more calm energy. Naveen was also a delight to work with. He's a very funny guy and not at all like Sayid. He has an amazing stillness to his work that I learned a lot from.”





THE OTHERS

WRITERS' FAVORITE SCENES

So many of you wrote in saying how much you enjoyed the Producers' Commentary we had in issue #18, that we've decided to bring you even more exclusive insights into what Team *Lost* think of the show that they create. From the hive of *Lost*'s storytelling – the Writers' Room – Co-Creator/Executive Producer **DAMON LINDELOF**, Executive Producer **CARLTON CUSE**, and Executive Story Editor **BRIAN K. VAUGHAN** tell us in their own words what their favorite scenes from season four were and why...

Compiled by Paul Terry

THE OTHERS

DAMON LINDELOF (Co-Creator/Executive Producer)

My favorite scene to write for season four was from *The Constant*. After getting through the enormously complicated set-up of how time-traveling consciousness works (the Faraday/Oxford scenes were a doozy), it was such a huge relief to get to the emotional payoff of the episode – when Desmond calls Penny and she finally answers. I rarely smile when I'm writing, but when those two finally get to talk to each other after years of separation, it literally made the hair on my arms tingle. And I wasn't even drunk!



“...IT LITERALLY MADE THE HAIR ON MY ARMS TINGLE...”
(DAMON LINDELOF ON THE CONSTANT)

CARLTON CUSE (Executive Producer)

Writing the first draft of the scene where Sawyer kisses Kate and jumps from the helicopter was one of those great moments you strive for as a writer, where I felt like I was literally right there in the moment with the characters. I could feel the wind blowing, the chopper blades thumping, and the palpable anxiety about the fuel streaming away from the chopper. Making the decision to jump was such a cathartic moment for Sawyer, and such a culmination of his journey so far on the series – here he was giving up his girl and his chance to return to the outside world. As a writer, your best efforts happen when you're able to channel your own emotions straight onto the page. I felt a rush of emotions as Sawyer whispers his secret to Kate, kisses her, and then leaps from the open door, freefalling 100 feet into the water. I almost forgot I was typing as I watched Sawyer bobbing there in the ocean as the chopper vanished from sight.



“I FELT A RUSH OF EMOTIONS AS SAWYER WHISPERS HIS SECRET TO KATE...”
(CARLTON CUSE RECALLS THERE'S NO PLACE LIKE HOME)



"IT'S ALWAYS AN HONOR TO WRITE FOR JEREMY DAVIES..."
(WHY BRIAN K. VAUGHAN LOVES CONFIRMED DEAD)

BRIAN K. VAUGHAN (Executive Story Editor)

My favorite scene from season four would probably be the opening of *Confirmed Dead*, which I co-wrote with Drew Goddard. It's always an honor to write for Jeremy Davies, and I still can't believe that – on a television budget – we somehow managed to follow one of our characters as he parachuted onto the island... out of a falling helicopter! That whole scene is a testament to an insanely amazing cast and crew, without whom we lowly writers would be lost.



MORE WRITERS' RECOLLECTIONS NEXT ISSUE!

Get ready for issue #21, as not only do we celebrate the arrival of the fifth season, we get more of *Lost's* writers to recall their personal favorite moments from the show...



THE LOST BOOK CLUB

Over the past four seasons, *Lost* fans have been feverishly investigating the books featured on the show, and have debated the importance of the choices. If you haven't already become a part of this, make sure you check out ABC's online **LOST BOOK CLUB**, where you can get even closer to the source material...

From *Are You There God? It's Me, Margaret* by Judy Bloom through to *Slaughterhouse-Five* by Kurt Vonnegut, you can buy the books featured on *Lost* in audio form right now from the ABC online store at: <http://abc.go.com/primetime/lost>. Every single literary reference can be found at this *Lost* microsite, and you can even debate your theories about how the books relate to the mysteries of the island and its inhabitants with other *Lost* fans on the message boards!

Check out this Intro letter from *Lost* Co-Creator/Executive Producer Damon Lindelof and Executive Producer Carlton Cuse (right), which you'll also find on the Book Club site...



Over the first four seasons of *Lost* we've managed to incorporate more than 40 books into the show. For the first time, we've catalogued a list of books available in audio form that relate in some way to *Lost*. Some are being read by our characters, such as Sawyer, or are just sitting on shelves in episodes of the show; others connect with various themes of the series.

We hope you'll join our informal *Lost* Book Club. To paraphrase one of our heroes, Stephen King, to be a writer, one must first be a reader. We find ourselves constantly striving for even a small measure of the accomplishment of what all these authors have achieved in their books. Pick up any of them and experience the richness of storytelling, character, and theme, and then allow your imagination to connect all that back into our show.

We can't promise you any of these books will lead you to answers about *Lost*, but we can promise you'll be enriched for having read them.

Enjoy! And fall through the rabbit hole with us!

All our best,

Damon Lindelof and Carlton Cuse





Which books have you enjoyed finding out about the most? What theories do you have about how they relate to *Lost*? Make sure you drop us a line at voices@titanemail.com with your all-important readings!

THEY CAME FROM THE FREIGHTER!

Mercenary Man

Although Keamy led the assault on the island, behind every terrifying merc there is a right-hand man who is equally as tough and uncompromising. Veteran actor **ANTHONY AZIZI** recalls his time on season four as Omar...

Words: Bryan Cairns

Were you a fan of *Lost* before nabbing the part of Omar?

It is one of my favorite shows of all time. Originally, I was up for the role of Sayid. I was on an ABC series called *Threat Matrix* just before *Lost* was being made. They knew me and were pushing for me. I went in, met J.J., read, and didn't get it, but Naveen Andrews is a great actor anyway. I knew when I read the script that

Lost was going to be a hit so from day one – I was hooked on the show. It is weird when you work on a show you are a fan of. That happened to me on *24* as well. Plus, another reason I watched it is I've known Daniel Dae Kim since we were kids. I went to high school with him, so it's weird to have reunited across the ocean in Hawaii on a series when we both never thought we were going to be actors. I've known Jorge Garcia for a while, too.

That was a nice reunion for us, just sitting there having lunch in Hawaii going, "Dude! What are we doing here? It's crazy!"

Was it an easy audition process then?

I was going in for other roles and they know me in that office. April [Webster] has been so supportive of my work and career. I tested for J.J.'s last series as well which was for HBO, so he's aware of my work.

Did they flesh out Omar for you at all?

Not really. I went in, read, and they didn't have the name of my character at that point. They called me and said they wanted to tailor the name more to me and my character. They asked me my background, which is Middle Eastern, so they called me Omar. Besides that, I didn't know much about him really.

In the beginning, Omar and Keamy seemed accommodating and helpful.

Were you surprised when their true natures were revealed?

Well, the thing about *Lost* is there is never a true nature. The beauty of the show is that there are always gray areas. You think Matthew Fox's character, Jack, is a healer and is this wonderful doctor who is so caring, but when you flip him, you see that when he is pushed he can have a dark side, too. That is what is so attractive about the show. Hopefully you haven't seen the last of our characters. I think there is a lot to develop there. Personally, as a viewer, it was interesting that the freighter was there to whack everyone on the island and get Ben. Okay, but why? That hasn't been explained yet. As an audience member, I'd like to see that. And who is Ben to them?

Since Omar's history is shrouded in mystery, what do you think motivated him to join this mission in the middle of nowhere?

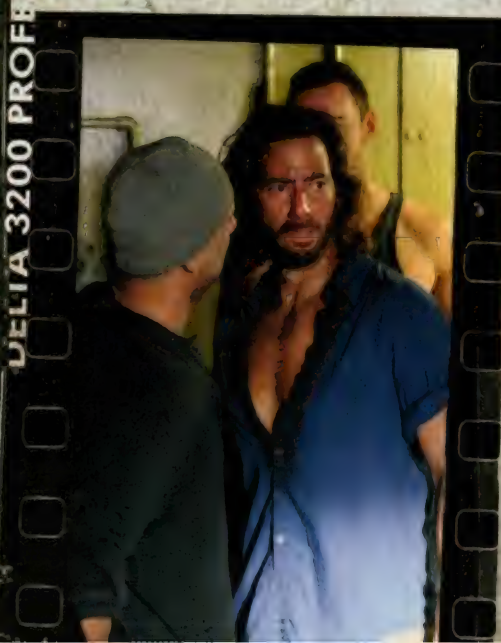
That is the thing I don't understand. We don't really know. It was fun to go with that. A lot of actors want to know



Master & Commander

ANTHONY AZIZI recalls working with actor Kevin Durand, who cut the imposing figure of Keamy...

"Kevin is a really good actor, and I just wish we had bigger stuff to do, like a really heavy meaty scene between us, because we would square off well. We are both very intense actors, but Kevin is a really giving guy. Even though there wasn't a lot of dialogue, we really connected. Kevin is very tall – like 6' 4" – and it's very weird for me. I am not used to looking up much [laughs]! Although working on *Commander in Chief*, Donald Sutherland and Geena Davis were very tall too."



background and history but sometimes it is just as interesting not knowing, being in the moment, and taking it as it comes. The relationship between Omar and Keamy could be developed more. How did these guys from such different backgrounds get together and what are they doing there?

Did you get the sense Omar was taking orders from Keamy?

When I first read it, I thought they were a team, but Keamy ended up being the guy in charge. Omar seemed pretty accomplished in the military and they were ex-mercs.

I heard that you played a funny prank on Kevin...

Oh yeah! In the middle of the scene where I strap the bomb device to him, when the cameras were rolling, I kept a bottle of baby oil in my pocket. I then pulled it out and started oiling Kevin up going, "Oh, you are so muscular!" It was really funny and everyone laughed. Kevin wasn't ready and didn't know what was going on! Cameras were rolling, I started doing it, and he's like "What the hell is going on here?" He's a good sport, though *[laughs]*.

"I've known Daniel Dae Kim since we were kids. I went to high school with him, so it's weird to have reunited across the ocean in Hawaii on a series when we both never thought we were going to be actors..."



What do you recall about filming Omar's introduction when Sayid and a confused Desmond arrived on the freighter?

I remember coming to a big, accomplished set. I am one of those guest actors that people hardly ever recognize because I look so different in each role I've done, but I've done a lot of roles. I've been on three network series, and around some high profile sets, but the level of acting on *Lost* is unbelievable. I did feel a little nervous because of the respect I have for everyone on the show. All those actors, directors, and writers are all so wonderful. And there is no question *Lost* is the best show on television. It's like a mini movie a week. Jack Bender is a really talented man, too. My first day went well and it was a huge scene. Everyone was on the freighter in this small confined room. We burst in, there's all this quick stuff going on, and Sayid and I are about to punch each other. That is another interesting thing. Because of the Middle Eastern background that Omar and Sayid have, I am wondering if there is a connection and if they might explore that more.

How was it shooting on a freighter compared to the jungle?

For me, on the freighter was not so good because I get sea-sick. I am a wimp. I took a lot of medication and Kevin took some, too, so he wouldn't get sick. He said it made him dopey and his focus was diffused. I felt a little diffused, too, because it makes you light-headed, but I had to do it. But trudging through the jungle was awesome and Hawaii is beautiful.

It's a very physical show and you have to be in shape to wander around in the heat. I liked that.

A lot of those guns-for-hire were killed in the line of fire. What did you make of the way Omar went out?

The way he was blown up by a grenade?

"My first day went well and it was a huge scene. Everyone was on the freighter in this small confined room... and Sayid and I are about to punch each other!"

I don't know. Some people have said, "They just had you flying through the air so we don't know if you are dead." Even Jack hit me on the shoulder when we were leaving and said, "When people die on this show, it means they are going to work more." This is a really great role, and I think there are some weird things with Omar that haven't been explained yet.

Did you have any Omar sequences that stand out for you?

One of the funny ones wasn't really

captured because it was in the background – it was with my friend; Marc Vann, who played the doctor. In a scene when one of our mercenaries was ripped apart and disemboweled by the monster, this guy's guts are hanging out and Marc is supposed to be the doctor doing something. Instead, all he is doing is checking his eyes and

touching him like he had a third degree burn. At one point in the background, I go "Oh God! Do something!" We just broke out in laughter and it kept going on in every take. I would come over and he would be doing some other little, pointless thing to this body while the guy was dying. It was a nice inside joke.

You guest starred on a series like 24 where secrecy is paramount. How did *Lost* compare?

In season two of *24*, they weren't that secretive. That craziness didn't come until between season two and four since there were a lot of changes in the industry. The internet exploded so information was getting out. *Lost* watermarks the scripts and you don't audition with material from the actual episode. We sign a confidentiality clause, but you never know what you can say. I signed two of those for *Eagle Eye*, too. That was really locked down. For people on *Lost*, you don't want to tell spoilers, because who the hell wants to *really* know?

What kind of fond memories did you have of shooting in Hawaii?

We went surfing every day. We would be trying to get off the set to hit the water. We went to this Japanese sushi place behind the hotel. It's this little hole in the wall that had unbelievable sushi. The people were really very gracious so we would go there and hang out. It was such good fun to work there.



Death Wish

ANTHONY AZIZI talks about his grenade-assisted exit, and leaving this mortal coil several other times on television...

"I've died a lot over my career! In *24*, I died *twice* – which caused some problems on that show because there is such a cult following. I died in season two and then came back in season four. I died crazy ways both times. I got my throat slit with a credit card with blood spurting everywhere and the second time, Jack Bauer is breathing down my face while I am dying, he is asking for information, and I wouldn't give it. I've had big death scenes, so with the grenade on *Lost*, getting blown to pieces is a cool way to go. I might have wanted to have it out with one of the other characters like Sayid. And Keamy's death was so personal it was an exciting scene. I have no complaints though – I was blessed to be on *Lost*."

He was Ben's main henchman and messenger – coarse, menacing, and apparently cold-hearted. However, on day 91, Sawyer shot him at point-blank range after he surrendered to the escaping castaways. Now we look back at his most memorable moments – both hostile and redemptive – and wonder if this is the last we've seen of **TOM FRIENDLY**...

Words: Zoë Hedges

FRIEND OR FOE?



EXODUS (PART 2)
(SEASON 1, EPISODE 24)

The man on the boat...

Michael and Jin had constructed a raft and, along with Walt and Sawyer, set sail to find a shipping lane and bring help to rescue the other survivors. This is a courageous and desperate bid to get off the island. Armed only with Sawyer's gun, a flare, and basic radar equipment, they haven't sailed far when a boat appears on the screen. Sawyer insists they shoot their only flare, but as the boat approaches it becomes clear this isn't going to be a rescue mission. On the boat are four strangers in beards – one of whom is Tom, the "captain" – who demands they hand over Walt. As Sawyer pulls his gun on the strangers, they shoot him, snatch Walt and sail away, exploding the raft in their wake, leaving Jin, Michael and Sawyer in the water. This is a shocking moment in season one, and set a tone for what was to come in season two and beyond. Tom shows his shockingly merciless side, as he demands Michael gives up his son, displaying his authority among the Others. Everyone is left with all kinds of questions: who are those bearded Others? Where did they get the boat from? And what do they want with little Walt? The moment is one of *Lost's* famous finale shocks and is a brilliant introduction to Tom's character. †

MEET KEVIN JOHNSON

(SEASON 4, EPISODE 8)

The messenger...

In *Meet Kevin Johnson*, it's revealed what happened after the season two finale – when Michael gets off the island with Walt he returns home to New York. Michael, filled with despair that his son won't talk to him – and that he's betrayed his friends on the island in exchange for rescue – resorts to suicide. After failing to kill himself by driving into a wall, he turns a gun on himself in an alleyway, but stops when a passer-by asks him for the time. The passer-by is Tom, who appears angry with Michael for giving up, and they end up fighting. Tom reveals to Michael that his failed suicide attempts are due to the island not letting him kill himself, because he has unfinished business.

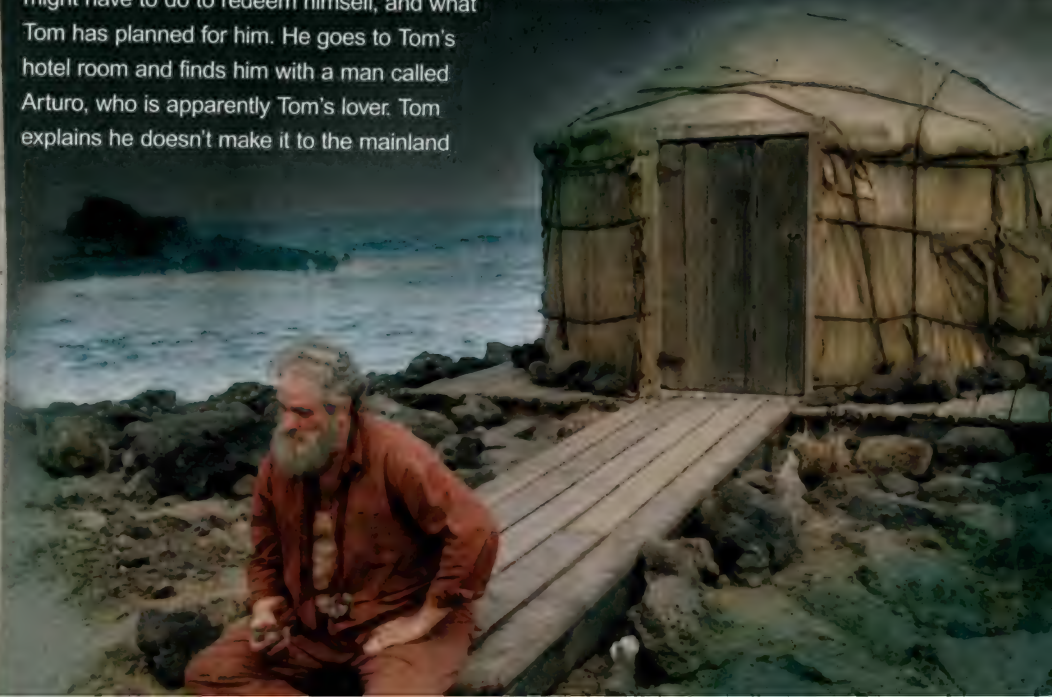
This is another big *Lost* reveal, as it seems that a lot of people who leave the island start to feel desperate and ashamed of their actions. This often ends with them wanting to end their lives, but they are often thwarted in their attempts. The island does seem to have some kind of control over its ex-residents. For Tom, it's obvious he is just acting as a messenger, be it for Ben or Jacob – it's doubly shocking that he is able to get off the island at will and is sent on missions. Tom seems at ease and used to this role, and not like someone who has just spent decades on an isolated island, indicating this isn't the first time he's done something like this.

After meeting Tom in the alleyway, Michael sees the report on the news of Flight 815 being found on the bottom of the Indian Ocean. Michael is intrigued as to what he might have to do to redeem himself, and what Tom has planned for him. He goes to Tom's hotel room and finds him with a man called Arturo, who is apparently Tom's lover. Tom explains he doesn't make it to the mainland

often, so he likes to indulge when he can. He then reveals that some of the island's residents can come and go, and that the plane on the bottom of the ocean was a plant by Charles Widmore.

Via Tom, we find out that Widmore wants to cover up the island's existence, so he staged the wreck staged, using bodies from a cemetery in Thailand. Overwhelmed, Michael struggles to take this in as Tom goes on to say Widmore plans to kill everyone on the island. Tom begins to outline what he has in store for Michael: he must gain passage on Widmore's freighter, which is heading to the island and adopt the pseudonym Kevin Johnson. Once aboard the freighter, he must kill everyone on it. In a cruel twist, Tom tells Michael that if he doesn't succeed in his mission, everyone else will die, and these deaths would have to be explained to Walt.

As we have already seen Michael aboard the freighter, we know he went through with the plan and now he plans to kill everyone on it in a bid to redeem himself. This is particularly harsh for Michael because he already has Libby and Ana Lucia's deaths on his conscience, and it's not clear yet whether he will get cold feet. Tom obviously has no qualms about giving orders, or the consequences of them. Is he so under the spell of Ben that he'll do whatever he says? Or do the ends justify the means for Tom? As always with *Lost*, we're left with more questions, but this is a great character development for Tom, proving just how controlling he can be. †



THE HUNTING PARTY

(SEASON 2, EPISODE 11)

The bearded man...

Locke, Sawyer, and Jack go into the jungle to find Michael, who in turn has gone off on his own to find a missing Walt. As night falls in the jungle, the three start to argue. As they fight, the hunters are interrupted by a familiar face emerging from the trees – Tom Friendly, with a beard. Sawyer recognizes him from the raft hold-up, and it becomes clear Tom is familiar with the castaways and knows their names. Jack asks Tom where Michael is, and Tom cryptically tells them they won't find Michael and asks Locke to build them a fire.

Tom tells them that Walt is doing fine and that he's a very special boy. He also tells them off for "walking into someone's kitchen, eating food that isn't theirs, and opening doors to rooms they have no business opening." The mysterious nature of the meeting continues when Jack tells Tom that he's outnumbered, but then Tom reveals that they are encircled by hordes of his people, who light their torches in an intimidating display.

Once Jack and co. are suitably submissive, Tom tells them that there is a line on the island, and they are not to cross it – if they do, then it will go from a "misunderstanding" to "something else." He reveals he has Kate as a hostage, and gives her back in exchange for the castaways' guns.

This is a key moment in season two that Tom plays a huge part in. The survivors get their first taste of the Others, and realize they are a force to be reckoned with. At the time, it's assumed this bearded man is the leader – as Tom presents himself as a condescending boss-man. But it's just another twist in the *Lost* story... †



FRIENDLY FIRE

Tom's moments might have been fleeting and often misleading, but they made up some of *Lost*'s greatest plot twists. Here are a few more of Tom's greatest hits...

- Tom was in charge of getting Kate ready for her breakfast on the beach with Ben. Kate was reluctant to shower in front of Friendly, but he told her she wasn't his type (*A Tale of Two Cities*), foreshadowing the season four reveal of Tom's sexual preference.
- Sawyer was being held in the bear cages when Karl escaped and freed him. Karl was quickly caught and forced by Tom to apologize to Sawyer for using him as a diversion for his own escape. (*A Tale of Two Cities*).
- Jack told Tom about Juliet's plan to kill Ben during his spinal surgery, which Juliet claimed was untrue. As Juliet left, Tom asked Jack if he was telling the truth and also told Jack that Juliet and Ben had history together (*Not in Portland*).

"THIS IS NOT YOUR ISLAND.
THIS IS OUR ISLAND.
AND THE ONLY REASON YOU'RE
LIVING ON IT, IS BECAUSE
WE LET YOU LIVE ON IT."



BY THE FIRE 

OUT OF THE ASYLUM...

With Sayid successfully breaking Hurley out the mental institution, what does season five hold for Hugo Reyes? Just as he prepares to head to the *Lost* set for the season five premiere shoot, JORGE GARCIA talks cabins, monsters, and Frozen Donkey Wheel knowledge...

Words: Bryan Cairns

BACK TO THE ISLAND?



Let's go back to the beginning of season four – were you excited to be brought into the cabin plotline?

Jorge Garcia: Yeah, I really liked it. Since season one, people thought Hurley could have a strong connection to the island – when his numbers were the numbers on top of the hatch door. Everything happens for a reason, so it felt like Hurley had some kind of specific role. To have this was just another piece of that. Then, that was mixed in with his luck improving a lot – as far as the way he plays games like basketball with Jack in the flash-forwards, or horseshoe with Sawyer. Hurley has good mojo once in a while.

When Hurley peeks into Jacob's cabin, did they change what you originally saw in there?

In the scene [in the script], it said I saw someone. But when I shot it, they put me in pajamas, a bathrobe, and sat me rocking in a chair. Then, when I went to do the looping [additional dialogue recording] for the episode, they wanted me to add heavy breathing for the POV [point of view] shot of Hurley in the cabin. But it turned out to be John Terry, who plays Christian Shephard, so they did a little swap around.

Were you wondering what was going on?

Well, originally, it gave me the idea that Jacob is who you make him out to be when you see him. But when it was Jack's Dad instead, it just added to the confusion for me, because as far as I know, Hurley has never met Christian, so he couldn't have put the image of him there. How would he know what he looked like? That whole sequence also gave me other things to play with off the island, such as the funeral there is for Jack's Dad. When there is a picture of Christian – as Jack is giving his speech – I was wondering whether Hurley was supposed to recognize this man. There was some stuff I wasn't sure about.





Sawyer and Hurley seem to be bonding a lot lately. How would you describe their relationship, and what have you enjoyed most about it so far?

It has been cool having some lighter moments. Sawyer kind of fills a spot with the absence of Charlie. There was a scene I don't think made it to the show where Hurley comes out and Sawyer is saying you can live anywhere once we move into the Others' neighborhood. Hurley says he doesn't want to live alone, so Sawyer has to take pity on him and go, "Oh, alright!" I like that relationship. When push comes to shove, Sawyer actually does care about

Hurley and wants him to be okay. They are apart a lot, but there is more of that relationship when they reunite again. The writers have definitely developed a nice budding friendship between those two. And it's cool to work with Josh Holloway.

Off the island in the flash-forwards, Hurley interacted with the other members of the Oceanic Six, but is there still a strong bond between them? Is it difficult to tell if they are all friends, however distant?

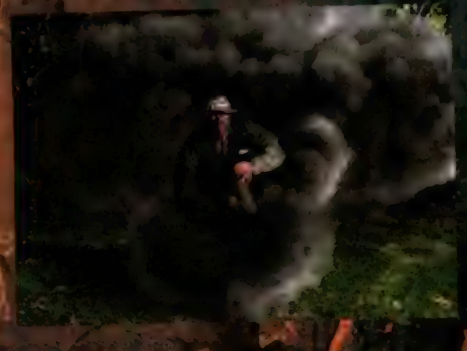
There is definitely something going on I still don't know about. We can tell in the

"WHEN PUSH COMES TO SHOVE, SAWYER ACTUALLY DOES CARE ABOUT HURLEY AND WANTS HIM TO BE OKAY. THE WRITERS HAVE DEFINITELY DEVELOPED A NICE BUDDING FRIENDSHIP BETWEEN THOSE TWO..."

CLOUDS & QUESTIONS

JORGE GARCIA explains why the smoke monster's season four appearance heightened the mystery surrounding it...

"It only added more questions. It looks like it can be unleashed or commanded in some way – that's another enigma about it. What did Ben do in that closet? Why were his hands all dirty and dusty with that black substance? Is that what the smoke monster is made of? There is a lot of that magic *Indiana Jones*-type thing occurring where it's like, "What is going on?" There are a lot of secret doors in that season."





FAMILY & FRIENDS

JORGE GARCIA explains those closest to him don't hassle him too much for spoilers...

"Most people are happy to find out when it airs. They like letting the show unravel. It is tricky because we start shooting the show in August, but it doesn't air until February. We get a lot of episodes in the can and there is a lot of story that I just can't talk about. Every year, I can't wait until they air them because I might want to post a picture somewhere or something, but I don't want to give anything away, in case there is a hint or prop in the picture!"

moment that Hurley visits Sun – he asked if anyone else was coming. She said, "No," and Hurley responds with, "Good." There is something amiss there. Same thing with what is going on between Kate and Jack. They are together, then they're apart – so it is a very push/pull relationship. There is more stuff that happens between the Oceanic Six that form and break bonds between us. It is pretty ambiguous as to who is blaming who for what, and what is happening sometimes.

What do you think season five will be like now that the timeline means Hurley is off the island?

I don't know, but I have wondered. When we were filming the Oceanic Six stuff for the finale, we were talking about how we may be clean next season. They are always putting dirt and stuff on our hands – how weird is that going to be if that doesn't happen for season five! Plus, it'll be strange to not be shooting in the jungle and be filming downtown most of the time. A lot of that is going to be interesting and it is going to be a pretty challenging shoot for the crew, too, because the

location shooting is going to be stepped up: it won't be in the same spot like the beach camp where you get used to working after a while. That becomes a bit of a break for the crew but having to pack trucks and go to all new places is going to make for an interesting year next season. I am excited though. *Lost* is able to make each season have a different heartbeat; they each have

"LOST IS ABLE TO MAKE EACH SEASON HAVE A DIFFERENT HEARTBEAT; THEY EACH HAVE THEIR OWN SIGNATURE ELEMENTS THAT MAKE THEM STAND OUT..."





their own signature elements that make them stand out. I am pretty sure next year will be no different.

They kept that flash-forward at the end of season three top secret from most of the cast last year. Was season four's finale any less guarded?

No *[laughs]*! Damon and Carlton came out to Hawaii, and usually when they do, they tell us about the secret element that wasn't in the script. This year, they referred to it as "the Frozen Donkey Wheel." I was working and had guests in town, so I missed them when they came around and didn't get first-hand knowledge of what the Frozen Donkey Wheel was.

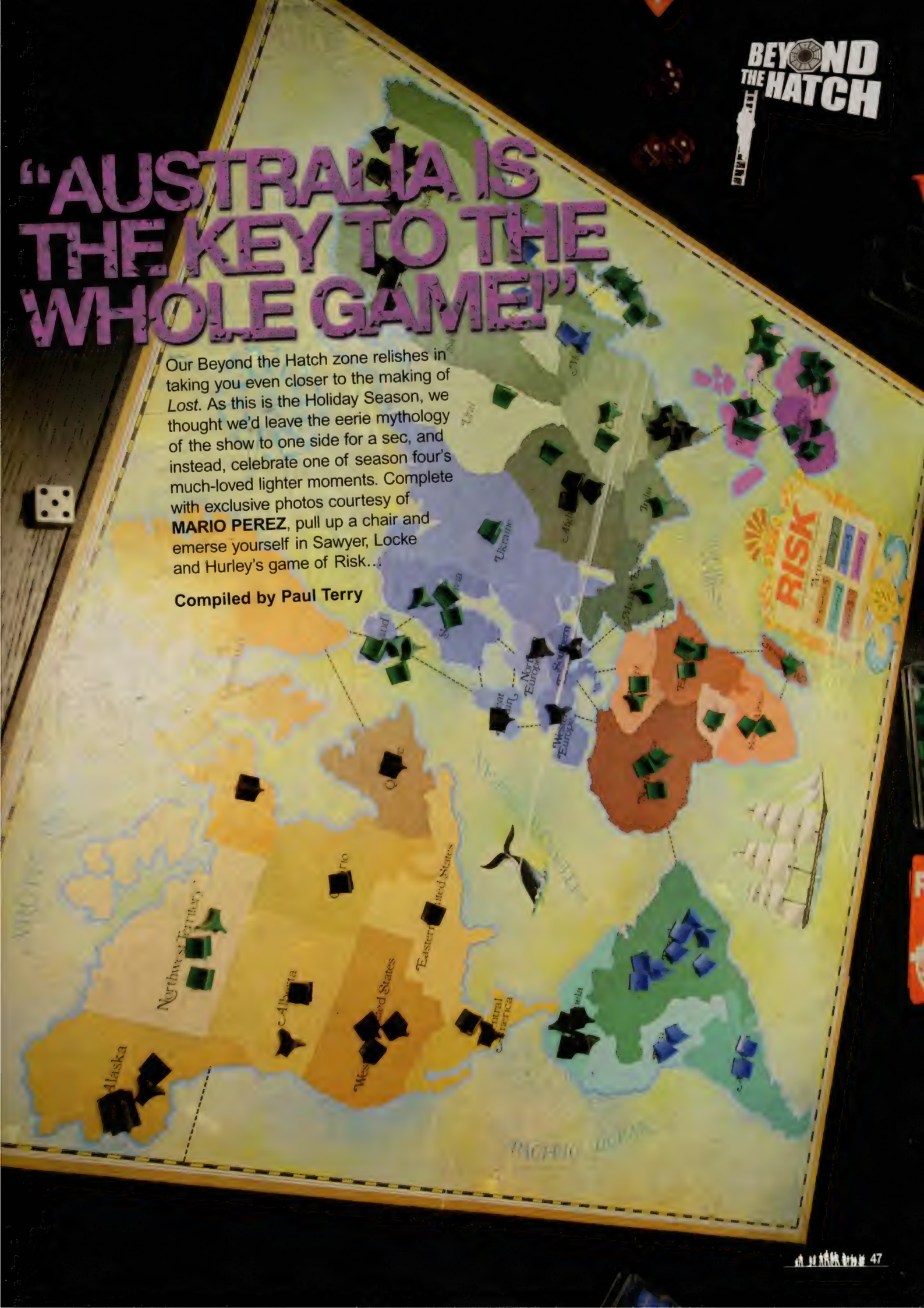
At this point, what is your gut instinct on Hurley making it to the end of season six?

I don't know. That's a tough question. I know there is a goal for those who are off the island that we eventually have to get back, but I don't know if that means everyone will. I just take *Lost* one season at a time and don't speculate much further than that.

"AUSTRALIA IS THE KEY TO THE WHOLE GAME!"

Our Beyond the Hatch zone relishes in taking you even closer to the making of *Lost*. As this is the Holiday Season, we thought we'd leave the eerie mythology of the show to one side for a sec, and instead, celebrate one of season four's much-loved lighter moments. Complete with exclusive photos courtesy of **MARIO PEREZ**, pull up a chair and immerse yourself in Sawyer, Locke and Hurley's game of Risk...

Compiled by Paul Terry





Jorge Garcia (Hurley) and Josh Holloway (Sawyer) run through the moment where a greater risk threatens to break up their board game...



Terry O'Quinn (Locke) and Josh Holloway (Sawyer) share a joke while the crew prepare the next shot...



"Mark it!" Jorge Garcia (Hurley) fights back a case of the giggles for his close-up...



The game is on: the cast and crew of *The Shape of Things to Come* get ready to film the next angle of the Risk sequence...



Everyone laughs their way through the break, but then gets ready to be all serious for the scene to work...



Check out one of the Aaron 'prop babies' in the background being look after by a member of the crew...



Executive Producer Jack Bender (center) directs the actors and describes how we wants the next shot to play out...



THE OTHERS

GIVING SOME BACK TO THE

Lost's awe-inspiring home of Hawaii is awash with incredibly atmospheric landscapes, and has been a huge factor in creating the show's unique look and appeal. As Co-Executive Producer **JEAN HIGGINS** discusses her central role, she explains why it is so important for *Lost* as a production to reward and invest in the land they live and work in...

Words: Tara Bennett



THING ISLAND



THE OTHERS

When a show looks as good as *Lost* does, it's easy to forget how much work goes on behind the scenes to make it appear so effortless week after week. Audiences have a good idea what it takes to write an episode, or costume the Oceanic Six or even set design every flash-forward and flashback location.

But there are also the less 'sexy' jobs that go on inside the *Lost* production bungalows in Hawaii that are just as integral to the production. The producers and unit production managers are responsible for translating the *Lost* world on paper to the harsh practicalities of the real world, especially when it comes to shooting on location on a South Pacific island. Everything has to be built, dressed, converted or found in Hawaii to make this island-bound show seem like it's shot all over the world.

Co-Executive Producer Jean Higgins is the woman, or as the team likes to say, "miracle worker" who facilitates all the magic that happens week to week on *Lost*. As a line producer, she makes sure the budgets can handle all the creative and practical curve



balls that come at her – from shooting in a mock Tunisia, to finding a really big boat that can become a floating set for an entire season. As a veteran producer in the industry, Higgins has seen and done a lot – traveling the far corners of the world moving from project to project. But then a show called *Lost* came into her life and literally changed everything.

Five years into *Lost*, she's grown some unexpected roots for the first time, as Oahu has become her home and her work base. As the palm trees sway with the trade wind breeze and her producing partner in crime, Executive

Producer Jack Bender, noisily carves some wood in the distance, Higgins sits down with *Lost Magazine* to reflect on her enjoyable *Lost* life...

Season five is in full swing again, which must be like running a yearly marathon for you?

Jean Higgins: It is sort of a marathon every year, but the interesting thing is that I came from feature films, and Pat Churchill, the UPM (Unit Production Manager), also came from features. I had done some TV, but not a lot. I would do pilots and movies-of-the-week to fill the three or four months I had spare in between feature films.

So what made you decide to jump into the television world full-time?

I met this guy, a producer called Irwin Marcus at Disney. He was a lot of fun and said, "You should come work for us!" So I did. I hadn't done pilots, but because I was coming from features I got a very nice pilot – *The West Wing*. The

"WE'VE SET UP INTERNSHIPS WITH THE UNIVERSITY AND SCHOOLS. WE DO A LOT OF CHARITY WORK, WHICH I THINK IS AN IMPORTANT THING TO DO. WE'VE BEEN VERY LUCKY AND SUCCESSFUL AND WE NEED TO SPREAD THAT HAWAII IS NOT A VERY WEALTHY STATE..."

OCEANIC CHALLENGE

Co-Executive Producer JEAN HIGGINS reveals what her biggest difficulty as a producer has been to date...

"The freighter! I don't think there are too many shows that have a freighter as an ongoing set, and one of a size that was able to land two helicopters. I just pulled in all my contacts. In my case, I have this great next-door neighbor here and he works on all the electronics for the Navy ships and the Super Ferry – the *big* boats. I went home one night and asked for his help. He made the connection for me."



SNOW JOKE

JEAN HIGGINS explains how *Lost* gets wintry on a tropical island...

"One of the first challenges was to create Buffalo, New York in the winter – with snow – with Rose's car stuck in it. We are on a tropical island that does not look like Buffalo! We couldn't figure where we were going to get snow... until you just sit there and you talk with people. And then you realize because we are on a tropical island, everything that comes to this island is in boats. Food comes to this island in boats and fish leaves in boats... which all need to be refrigerated. So we figured that somewhere there is some machine that blows ice into those boats. We tracked it down and it was \$50 a ton for the ice. We repeated it when we did Berlin last season but by then it was easy [laughs]!"



script was unbelievable. Then I did the pilot for *The Fugitive* (2000) but again, I never really wanted to do episodic television. It's just so completely different from film. But then it seemed like all these forces in my life were pushing me that way. I woke up one morning and said, "Why am I fighting this?" So I decided to try it. And then it was pretty funny because when I said I would do TV,

I was offered six to eight shows. I would go home at night and laugh with my husband and say, "This will never happen again! Let's enjoy this because I'm the flavor of the month." So I did the first year of *CSI: Miami*. Then a friend of mine begged me to UPM for him [on *Line of Fire*] and I did that. When I was there I heard about *Lost*, so I went after it. And for me, it's the perfect show.

What about the pilot script attracted you?

It was a meeting with [producer] Sarah Caplan, and then it was a very brief meeting with Sarah and J.J. Abrams.

What about their pitch intrigued you?

For me it was the entire concept – which was a little bit of action, a lot of character and a lot of story. I think TV is a very two-dimensional medium. Features are a two-dimensional medium, but every once in a while you get one that can get down to reality. [West Wing creator] Aaron Sorkin can do it. These guys [at *Lost*] can do it, but I don't really know any others that can. Plus, *Lost* isn't on a sound stage. As much as I loved *The West Wing*, I could not see living my life on three dark stages. I couldn't do it.

What is your background in the industry?

When I first started, way back when, in commercials, it was all about going to film snow tires in July, so you are on location a lot. I did documentaries where two other guys and I ran around the world for two or three years. I then did the film that Coca-Cola took into Red China to be the first company to ever do business in Red China. I then segued to PBS – and that was also on location, so I'd been running all over the world. I have a house in LA somewhere. It's like a big closet. I actually have a husband and a dog there, too [laughs]! But he loves to go diving so he loves coming here to Hawaii.

So it wasn't too much of a tough decision to commit to moving to Hawaii?

No. When we finished the *Lost* pilot, I took it



THE OTHERS

home and I showed it to my husband and he said, "Since I've known you, this is the best thing I think you've done. You have to go and do it." We're the new version of bi-coastal – Honolulu/LA *[laughs]*

Lost has so many demands in terms of production and finding resources that don't break the budget. How do you make it all work?

I have to say, for me, it's the partnership with Jack Bender. We did not know each other beforehand. We were put together by J.J., so we realized we needed to make it work. We started out very tentatively and we realized by about the third show that we had the same taste. To me, that was the magnificent serendipity that makes this all work. Even though Jack is the creative vision of the show out here during the shoots, in terms of how the show looks – and I'm the money and logistics – we let the lines between us blur. A lot of times I'll go in and say, "Jack, we can do *this* or we can do *that*." He'll go, "I *really* need *this*." Then I'll go, "I can do this, but then we can't do *that* *[laughs]*! It's a great working dynamic.

Have there been a lot of things you've had to say no to because it was impossible to fund or figure out?

To me, as a producer, if you don't want to work, the easy answer is "No." The hard answer is how to figure out *how* to say, "Yes." Saying yes is what makes this show the way it is. Damon has laughed and told me they've said in the Writers' Room, "Oh... this will give her a heart attack!" I just say,

"This is why we are what we are." You sit down and figure out *how* to do it.

Was it difficult starting from scratch in Hawaii – building a network of local businesses and contacts that can help you pull off the impossible?

I was the first one here and that's the fun of it. You can go in and create an entire world! What we've done is get out in the community



– like the Mayor of Honolulu's Century Pacific Fellows, which is a great program modeled after the White House Fellows. I give talks to them every year. I do Rotary Clubs. We've set up internships with the university and schools. We do a lot of charity work, which I think is an important thing to do. We've been very lucky and successful and we need to spread that. Hawaii is not a very wealthy state. When you go outside the Waikiki area and onto the North Shore, the schools and hospitals need help and that's something good for us to do.

Has the show gotten any easier to produce over the years?

The basics have gotten easier, but then Damon and Carlton keep building, as well they should. It never gets easier. We are just adding layers to the existing bedrock.

"THERE ARE GOING TO BE SOME GREAT REVELATIONS [IN SEASON FIVE] THAT MAYBE YOU WILL SEE COMING AND MAYBE YOU WON'T, BUT THERE IS ALWAYS THAT CHANGE-UP..."

has it gotten harder to produce a show like *Lost* which is so remote from LA-type resources?

This season has been harder because of the cost of gasoline. Our cost per episode has grown a lot since season one. This year, when we left the island for hiatus between May to August, the power prices have gone up 40 per cent.

thing going and I'm so honored to be a part of it.

Have you fallen in love with television now?

Episodic is a different kind of life. I like the fast pace of it. Features are like two pages a day and we're doing seven pages a day. There is a difference, but on this show you get the depth of a feature. I'd have to look at the next project for that quality.

Are you looking ahead to your next job since you know there are only two more seasons left at *Lost*?

Right now, I'm not even looking ahead. I think if I took the time to do that it would be a disservice to this show, and that's a long time away. There's a lot that can happen in that time.

What's got you most excited about season five?

There are going to be some great revelations that maybe you will see coming and maybe you won't, but there is always that change-up. The thing I love most about Damon and Carlton is that as soon as they answer a question, they have three more that they've posed. They are constantly extending the horizon line.

How does it feel to have been a big part in creating an Emmy Award-winning show that will stand the test of time?

It's a great and thrilling thing to be part of something that has literally changed the face of television. ▲



Has anything ever shocked you when you flipped open a script?

Nope, well not really. The flash-forwards were surprising and brilliant, but it was a logical extension. In terms of producing that, flash-forward or flashback, it's the same difference.

With the change in the global economy,

These are things we have to weave into the budget and are expenses that are the cost of functioning. We'll see how the year goes.

What have you learned, producing *Lost*?

Patience. I've never done anything so long in my life. Truly, I have never had a job for this long. The show is far and away the best

THE OTHERS

LOST ON LOCATION

Think you know the island? Think again. Locations Manager **JIM TRIPLETT**, along with his entire team – Assistant Locations Manager **DUSTIN GOMES**, Locations Consultant **RANDY SPANGLER** and Key Locations Assistants **DEVIN SARDINHA**, **IAN TRAVERS** & **MIKI YASUFUKU**, reveal the thrills and challenges of knowing the best places to capture *Lost*'s saga...

Words: Tara Bennett



THE OTHERS

It's no secret that *Lost* is shot on location in Oahu, Hawaii. Every cerulean blue shot of the water or verdant green palm tree gently swaying in the breeze has taken full advantage of the island's gorgeous flora and fauna. But most fans aren't aware that all of the other locations featured in the flashbacks or the more recent flash-forwards also are shot almost exclusively in the Aloha state. Whether it's been a scene in Los Angeles; Sydney, Australia; Tunisia or Phuket, Thailand; 95 per cent of the time what the audience is seeing is actually a real place in Oahu, dressed to look authentic... and it works!

How does it work so well? It's a group effort amongst all of the various production teams based in Hawaii. The first part of that journey begins with the Locations department. At the *Lost* studio complex, the six-person department works in



"TO GO BACK TO THE MAINLAND ON HIATUS AND HAVE INDUSTRY PEERS SAY, 'HOW DO YOU GUYS TRAVEL ALL OVER THE WORLD AND COUNTRY TO SHOOT THESE SCENES?' WE'RE FOOLING OUR PEERS IN THE INDUSTRY - AND THAT'S A REAL COMPLIMENT TO US..."

What do you do?

My job is off set, so not with the shooting crew. I do prep of a location - finding it and permitting the location. Once the director selects locations, I go about contacting the owners or a realtor or a corporation. We start the legal process of the contract negotiations like the shoot days, etc. The lawyers work out the language, which takes a while. Once that is done, we make sure we have permits, and protect the location. We are like a circus with 40 vehicles! We have to negotiate spots and parking. If it's a house, I talk to all the neighbors to make sure they know what we are doing. If we are in a downtown office building, we coordinate with their security and make sure elevators work and there's no construction. If there is loud noise, we contact people around the location.

What are the hardest locations to find for the show?

The hardest to find are the houses. They are so specific and when we strike (or leave), we have to make sure the house is clean and we didn't damage anything. If we do, we have to fix it or pay for it. We try to leave them in a better condition.

Do you have any location nightmare stories?

In the second season we were supposed to be filming outside at the Makapu'u Lighthouse, but it was too rainy so we had to find another location that day! We went to the YWCA that day for a basketball scene. It was chaos!

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MIKI YASUFUKU
 Job: Key Locations Assistant
 From: New York
 Seasons: 1 - 5
 (not including the pilot)



KEY LOCATIONS ASSISTANT

JAN/FEB 2009

a quaint red bungalow that was first built for *Hawaii Five-O* way back in the late 1960s. The small space is their war room, loaded with maps of the island and binders filled with pictures of every building, hole in the wall, and natural wonder the island has to offer. Led by Jim Triplett, the associate producer and locations manager for *Lost*, his team interprets what environments the writers want in any given script and then they find it. And if they don't find it, they find what will work and hand it off to the production designers to make it perfect for the shoot.

When *Lost Magazine* recently visited the *Lost* production family in Hawaii, Locations welcomed us into their bungalow and shared the stresses and fun of applying some "movie magic" to their wonderful island week after week...

While Hawaii is one of the most gorgeous places on Earth, it is still an island with limited resources. With the worldly location backdrops integral to *Lost*, how do you make Hawaii seem like anywhere in the world?

Jim Triplett: Being on an island, there are only so many places to go. Part of the location department's job here is to have a good relationship with the



What do you do?

I wish I could say I had 'typical' day at work, but it's usually far from it. Some days I'm running around the island trying to locate a Dominican Republic work site or even a London street. Or I might be in the middle of a jungle in some of the most remote parts of Oahu working on set. I never really know what I'll be doing some days.

What are the hardest locations to find for the show?

I would have to say that all filming

locations are equally hard to track down on an island. Plus, the director's vision doesn't always match your own. But I'd have to say that any big city or European locations are definitely the trickiest to track down.

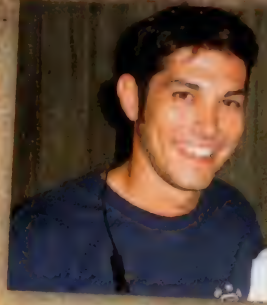
What do you love about your job?

The part I enjoy most working in the Locations dept is being able to travel around my home state searching for different places in the world on a daily basis. Who knows what part of the world I'll be looking for next!

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DUSTIN GOMES

Job: Assistant Location Manager
From: Oahu
Seasons: 1 – 5
(including the pilot)

JAN/FEB 2009



a dry climate and then a wetter climate. And so in the episode where Charlie was kidnapped and presumed to be dead hanging in a tree, we tried to emulate what [director] Antoine Fuqua did in *Tears of the Sun*, to show that same type of movement with our group looking for Charlie.

Have you ever ventured off Oahu?

We basically stay on Oahu. We've only gone to one of our neighbor islands. We went to the big island [Hawaii] to do a scene with the polar bears in a cave.

It was actually a lava tube. We went out by the volcano in an old lava tube and shot it just outside of Hilo. We took a two-day trip with a small camera unit. They've taken a few scenes to Los Angeles like the interior of the plane on a soundstage, and the 6th Street Bridge scene with Jack. And a small team went to London last season. But we're proud that everything else has been shot here.

public. With these locations, we need to be able to go back to these same places. We are always developing new locations, but we have to take care of the ones we have. We stress that more than other states, or other places that seem to have endless options of places to go to. That said, Hawaii has a lot of different architecture. We have a great Chinatown and an interesting downtown. We have military bases and plantation style homes that we use. We are a diverse island.

Are Hawaiians happy that *Lost* shows that their home is so diverse?

I think our State is proud of what we have been able to accomplish here. Most shows come to Hawaii to be Hawaii – like *Hawaii Five-O*, *Magnum PI*. or *Pearl Harbor* by Michael Bay. But we've done movies like *Tears of the Sun*, which was supposed to be set in Africa. We showed movement from one end of the continent to the other in that film and we did that by showing



Are people aware that your worldly locations are really Hawaii?

One of the neatest things for me is for my producers to go back to the mainland on hiatus and have industry peers come up to them and go, "How do guys travel all over the world and country to shoot these scenes?" They go, "We shoot it all in Hawaii!" We're fooling our peers in the industry – and that's a real compliment to us.

THE OTHERS

How do you guide new directors to the show – that aren't familiar with the Hawaiian landscape – on how best to use locations and create what they need in their script?

They tend to rely on us a bit more. We are in Hawaii, so it's an easy place for me to do my job and impress people [laughs]. On the down side, [new directors] don't know the constraints on areas where the company might lose shoot time just getting to it. While it might have a great look, you might lose an hour to get there. We shoot a very aggressive schedule. My job is to make sure they go into places with their eyes wide open and they know the pros and cons of different areas from going back into Kualoa Ranch or shooting on a street in Chinatown. We make them fully informed of what they are going to face.

Over five years of production, have you found many challenges going back to locations that might have changed or aren't available anymore?



Yes! We have a house that we call "Hurley's Gaudy House." In our story, Hurley won all this money, but the Reyes family don't have a lot of taste. It's over the top, so we found this fabulous house. We've been there three or four times in the past couple of seasons. We revisited it in season four and we had Cheech Marin – playing Hurley's father – as a guest star. He only had a small window of availability, but the house's owner was called away on business, so we couldn't use it. Cheech couldn't move his schedule so we lost the house. We struggled very hard to come up with three other house choices for

the director in the same area. So at 1pm we lost the Hurley house, and by 4pm that afternoon we were looking at another house! One house was too Hawaiian. The second house was close, but with help from the art department and set dressing we were able to make it happen to shoot in it the next day. We have to come up with things like that at a moment's notice.

A lot of your team has been on the island for some time. Does that make the job easier?

Yeah, I don't think a visiting location

What do you love about your job?
I like the variety of locations on a daily basis, and my office is Hawaii!

What's your most memorable location?

We shot at Halawa Prison. Working in a real tight-security prison was intense. Just getting the crew in through security, everyone had to have I.D. badges, wear a certain dress code, and follow other orders from the prison just to film.



DEVIN SARDINHA

Job: Key Locations Assistant

LOCATIONS PA
JAN/FEB 2005



DELTA 3200 P



manager from Hollywood could achieve what we can because of the years of knowledge that we have. We have a team here starting with Randy Spangler, who has worked on shows since *Hawaii Five-O*. We have an assistant location manager, Dustin Gomes, who is born and raised here. He knows a lot of people. He started as a PA on the show and I saw a lot of potential in him and he's been a few years with us now. He and Randy go out together and use the resources they have from growing up here and living here to get us locations at a moment's notice.

What is the typical locations process you go through once you get a script?

Typically we get a beat sheet that is 10 or 12-pages long. That sheet tells us the broad strokes of what the script is going to be about. Then I'll sit down with the



“WE WENT TO THE BIG ISLAND [HAWAII] TO DO A SCENE WITH THE POLAR BEARS IN A CAVE. IT WAS ACTUALLY A LAVA TUBE. WE WENT OUT BY THE VOLCANO IN AN OLD LAVA TUBE AND SHOT IT JUST OUTSIDE OF HILO...”

production designer and we'll talk over what we feel the look should be. He'll do some research, then I will come up with photos of what is available and we marry them together. We'll then put options together and start prepping the director – either a rotating director or a new director. We have more input with new directors because they aren't as knowledgeable. But then they will come up with their ideas from the beat sheets and then we'll respond to those ideas, too.

Do you have a location that you really tried hard to pitch that finally became part of the show?

I tried to sell the cages – where Kate and Sawyer were eventually locked up in – in Manoa for two seasons. I shot pictures and sent those over with Jack Bender for the writers in a packet that I thought would work well. But then I reintroduced them to the new production designer at the time, Zack Grobler, and he was fascinated. He Photoshopped some things together and used them.

New Otherton was another challenge. It doesn't have mailboxes, streets or power lines – so where do we find a place without all those things? We talked about buying three houses in a new development cul de sac and making it that. Zack and I thought about going to a military base or a neighborhood, but they all had certain problems. One night I woke up out of my sleep and thought of the YMCA camp! It has little walkways and bungalows and

jungle around it. Zack and I went out there and we painted the bungalows, built porches, dressed it up a little bit, and now it's New Otherton. We pay a holding fee to

them and we take care of the grass. They have won awards since on the improvements of the camp for the local area. Zack and I were both very proud of that. ▲



What do you do?

As a Locations PA, I've chased cows, chickens, dogs, and other animals at Kualoa Ranch. I've driven mules and got stuck in the mud at locations; it's not very glamorous but beats an office job!

What do you love about your job?

I like interacting with random people every day on location and making new contacts. It keeps the job interesting.

IAN TRAVERS
Job: Key Locations Assistant



LOCATIONS PA

JAN/FEB 2009

Ce passeport contient 24 pages.

This passport contains 24 pages.

Ce passeport contient 24 pages.

24 pages.

Dear Diary: Jorge Garcia

"I AM THE ONLY ONE ON THE ISLAND WHO WEARS SHORTS ALL THE TIME..."

"The toughest part of the water-work was actually being on the boats. There was one that we were on, that was really really bouncy on the ocean. There was a certain direction they had to point the boat in so the background wasn't the island. For that stuff, I got a little motion sickness and was drinking a lot of ginger ale and eating soda crackers. Back on dry

land, I had a lot of fun on those treks with Michael Emerson and Terry O'Quinn. We had a good time together and had some laughs. I definitely worked more in very wet and muggy places this season. The thing is, I am the only one on the island who wears shorts all the time. If we go through grass that has sharp edges, I get scratches on my legs that no one else does because they're in jeans. That's one of the challenges of playing Hurley. Then there are bug bites. They bite you in weird places like the webbing between your fingers or on your ankles."

(Special thanks to Jorge Garcia, who was talking with Bryan Cairns.)





Black Box

Oceanic 815 Flight Recorder

"NO... IT'S JUST YOU AND ME"

Regular readers of *Lost Magazine* will know that our Black Box Recorder contains exclusive script extracts from every *Lost* episode, revealing how they were written prior to shooting. Being as much of a fan of those quiet, emotionally charged moments as the action-packed ones, we present to you one of season's four's most electric scenes – from *The Other Woman*, written by Drew Goddard and Christina M. Kim...

ACT FOUR

INT. BEN'S HOUSE/LIVING ROOM - NIGHT - FLASHBACK (NIGHT 22)
DING-DONG -- the doorbell RINGS. Ben opens his front door to reveal Juliet. She's holding a basket of DINNER ROLLS.

BEN
Hi -- come on in --
He leads her into the house -- he seems a little hurried --

BEN (CONT'D)
Sorry -- I need to get this ham out of the oven before it dries out --

JULIET
Please -- don't mind me. How are you feeling, by the way?

BEN
(polite smile)
Never better.

He swings into the kitchen, she heads into the living room...

JULIET
It smells delicious...

But her face falls as she steps into the living room and realizes -- there's nobody else here.

JULIET (CONT'D)
Ben -- I'm sorry, am I early?

BEN (O.S.)
No -- you're right on time.

JULIET
I... uh... I thought this was a dinner party.

Ben sticks his head out of the kitchen.

BEN
No -- it's just you and me.

And that catches Juliet off-guard --

Oh.
JULIET



BEN
I should have made that more clear.
I'm sorry if it was confusing.

Juliet glances over at the dinner table. Sees it's set for TWO. Oh... this is awkward. But Juliet recovers quickly --

JULIET
No. Not all all.
(smiles)

I just hope you like dinner rolls.

Ben smiles, takes the basket from her --

BEN
I do indeed.

And as he heads off towards the kitchen, we HOLD ON JULIET as she watches him go: *Uh-oh. What have I gotten myself into?* And off her look we CUT TO --



But Juliet's not satisfied with that answer. As Ben hands Juliet her plate, she presses the issue a little further --

JULIET
Ben... they're children. Do they really belong... here?

BEN
(shrugs)
They were on the list, Juliet. Who are we to question who's on it and who isn't?

And Juliet's heard this argument before. And she knows not to push it. She just nods -- all right. She changes gears --

JULIET
Now that we have everyone on the list from the tail section...
(beat)
Why is Goodwin still there? I mean, he's been undercover three weeks...



INT. BEN'S HOUSE/DINING ROOM - NIGHT - FLASHBACK (NIGHT 22)
CLOSE ON A HAM as a large knives expertly carves off a juicy slice. WIDEN TO REVEAL BEN -- he's at the head of the table, performing his duties as host.

The table looks beautiful -- Ben's clearly outdone himself. We see all sorts of dishes -- ham, potatoes, carrots. CANDLES illuminate the table. yeah -- it's pretty clear... ben designed this as a romantic evening.

BEN
I want to thank you for how wonderful you've been with Zach and Emma.

JULIET
Yeah, they're really sweet kids...
Juliet shifts a bit, uncomfortable --

JULIET (CONT'D)
Ben, they keep asking me about their mother in Los Angeles. And I'm not sure what to tell them...
And our loyal viewers will realize they're talking about Zach and Emma, the children the Others kidnapped in episode #207. Ben waves it off, says simply --

BEN
They'll stop asking in time.



And just for a second, Ben stops cutting the ham. It's a reflex -- involuntary. But then he goes right back to what he's doing --

BEN
He's trying to make a case for this woman -- Ana Lucia. He thinks she'd make a valuable member of our society.
(glances to Juliet)
Between you and me -- I don't see it. But... he's very passionate about her.

ON JULIET as that lands. But she tries to shrug it off --

JULIET
It's just -- we've already lost Ethan. We're taking a risk...

And Ben's voice takes on a bit of an edge --

BEN
(cold)
Goodwin stays where he is for now, Juliet.
(beat)
But his assignment will be over soon. I promise.

It's clear that the conversation is over. A beat as Juliet shifts uncomfortably. But then Ben changes gears. Goes back to being the cordial host. He smiles, gestures towards the basket on the table --

BEN (CONT'D)
Now then. How then. How 'bout those rolls?